

The Hymn

July 1974

Lead Us In Love

M. M. L.

Mary M. Lightner

Lead us in love, O God of all the peo - ple, ———

The first system of the musical score for 'Lead Us In Love'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are 'Lead us in love, O God of all the peo - ple, ———'. The piano accompaniment features a steady bass line and chords in the right hand.

— Lead as in peace - ful ac - tion, kind - ly thought. ——— We seek your paths in

The second system of the musical score. The vocal line continues with the lyrics '— Lead as in peace - ful ac - tion, kind - ly thought. ——— We seek your paths in'. The piano accompaniment continues with similar harmonic support.

tem - ple, mosque and stee - ple, ——— We pray your aid in lov - ing as we ought.

The third system of the musical score. The vocal line concludes with the lyrics 'tem - ple, mosque and stee - ple, ——— We pray your aid in lov - ing as we ought.' The piano accompaniment provides a final harmonic resolution.

(see page 69)

Hymn Writing Contest

The Presbytery of Albany of the United Presbyterian Church in the U.S.A. is sponsoring a contest for new hymns that use sex-inclusive terminology that will speak to all members of the church. The "rationale" of the contest is noted as follows:

"In this day of heightened consciousness about the role of men and women, there are many who may feel excluded by our terminology in worship that is specific to one sex only. We suggest that hymn writers be sensitive to this and use appropriate and inclusive words when referring to the people of God, avoiding usages specific to only one sex in all terminology. The contest is designed to bring forth new ideas for words and music and also to raise our consciousness to bring *all* people the word of God through hymns."

The rules of the contest are:

1. Open to the public
2. Use of sex-inclusive terminology when speaking of the people of God
3. Hymns of any type, such as: traditional, contemporary, children's hymns, hymns in languages other than English, hymns for special occasions, etc.
4. Both words and music must be submitted. However, music may be either original or music used in public domain
5. The criteria for judging will be: a) theological suitability, b) inclusive language, c) speaks to all members of the congregation, d) suitability to be sung, e) suitability for worship
6. Entries, if not copyrighted by author or composer, will be protected by Common Law Copyright and remain in possession of entrant
7. Copies of hymns cannot be returned
8. The closing of the contest will be January 31, 1975
9. The winning hymns will be published throughout the whole church (United Presbyterian Church in the U.S.A.)
10. All entries are to be submitted to the Presbytery of Albany, 601 Fifth Avenue, Watervliet, New York 12189, to the attention of the Hymn Writing Contest
11. Decisions of judges will be final.

The Hymn

Published by the Hymn Society of America, New York

Volume 25

JULY 1974

Number 3

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$7.50 yearly (accredited student members, \$4.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) RIVERSIDE 9-2867.

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Break, Dawn Divine

8.6.8.6.8.6

Dawn

Herbert Grieb

Break, Dawn Di - vine, through - out — the world! Too long — re - cur - ring

The first system of musical notation is in 3/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#).

night ——— A - round life's hope - ful beams — has swirled — Break

The second system continues the melody and accompaniment. It includes a long note in the treble staff for the word 'night'.

now, — and grant — us light! ——— Break, Dawn Di - vine, through - out the

The third system continues the melody and accompaniment. It includes a long note in the treble staff for the phrase 'now, — and grant — us light!'.

world! Break now, and grant us light! A - men.

The fourth system concludes the piece with a double bar line. The lyrics 'A - men.' are written at the end of the system.

(see page 69)

Lead Us In Love

Lead us in love, O God of all the people,
Lead us in peaceful action, kindly thought.
We seek your paths in temple, mosque and steeple,
We pray your aid in loving as we ought.

We see the path of peace to be in caring,
In simple acts of love in home or street.
Help us to find our deepest joy in sharing
Whatever gifts we have with those we meet.

We see your face in each man you created,
We touch you as we grasp our neighbor's hand.
And must we yet believe mankind is fated
To limit love by color, creed or land?

This is our time, a time for new decision,
A time to love as only brothers can.
To stretch beyond must be our hope and vision,
A wondrous world, a family of man.

—MARY M. LIGHTNER
Newport News, Virginia

Break, Dawn Divine

(8.6.8.6.8.6.)

1. Break, Dawn Divine, throughout the world!
 Too long recurring night
 Around life's hopeful beams has swirled—
 Break now, and grant us light!
Break, Dawn Divine, throughout the world!
 Break now, and grant us light!
2. Light up the darkened avenues
 Of man's self-centered ways!
Refresh us with love's gracious news,
 And fill our lives with praise!
Refresh us with love's joyful news,
 And fill our lives with praise!
3. Break through the smog that blinds our eyes;
 Let humble trust increase!
Let truth our selfishness chastize!
 Let justice grant us peace!
Break through the smog that blinds our eyes!
 Let justice grant us peace!

(over)

THE HYMN

4. Each dawn declares our hope anew;
 Each day new dreams arise.
 Throughout the world, O Christ, break through—
 Wherever darkness lies!
 O Christ, throughout the world break through
 With life that never dies! Amen.

—RAYMOND BYRD SPIVEY
 Arthurdale, West Virginia

Thanksgiving

For guidance when the night is long,
 For faith that keeps hope burning strong,
 And this, our heritage of song,
 We thank Thee, Lord.

For dreams that lift our hearts on wings,
 For peace that understanding brings,
 And something in the soul that sings,
 We thank Thee, Lord!

—MARY E. LINTON
 Kansas City, Mo.

Communion

Prayer that is lived will have no need of words . . .
 The heart with spontaneity will lift
 On unseen wings, as freely as the birds . . .
 Singing a wordless "Thank You" for Life's gift.

Prayer that is real will radiate the warm
 Exultant joy of being . . . reaching up
 To find the guiding hand, the sheltering arm . . .
 The living bread, the overflowing cup.

Prayer is the natural breath by which we live,
 The active covenant that flows both ways . . .
 The challenge we accept, the truth we give
 To all our enterprises, all our days.

—MARY E. LINTON

The Hymns of the English Church

KENNETH R. LONG

THOUGH MUCH PROGRESS has been made it is still nothing like fast enough. The pattern of life is changing even more rapidly and hymnody, far from catching up, has fallen behind. Instead of responding to the needs of today, major hymnbooks still include much too high a percentage of verse which is incomprehensible, unrealistic or frankly ridiculous.

The vast majority of hymns were written by clerics. Often they enshrine points of theology and dogma which are readily grasped and appreciated by those trained in theological thinking but which are either meaningless or else seem totally irrelevant to the majority of worshippers. Many so-called hymns were originally poems written for private devotion and are quite unsuited to public worship for which they were intended. Yet others are so intense and ecstatic as to suggest that their authors were mentally or emotionally unstable and such hymns are markedly at variance with the phlegmaticism of most congregations today.

A basic problem is that the mystical aspects of the Christian faith are extremely difficult to comprehend and utterly impossible to put into words. In an attempt to communicate them writers inevitably resort to imagery, allegory and symbolism. Indeed the Book of Revelation itself is a colossal attempt to express the inexpressible and the problem has haunted Christian writers ever since. Authors of hymns, faced with the same problems, resort to the same solutions and many of our cherished hymns make their impact by the sheer beauty of their imagery and symbolism. This is right and proper and our hymnody would be immeasurably the poorer without such hymns as "Let all mortal flesh" (E.H. 318), "The royal banners forward go" (E.H. 94) and "The spacious firmament on high" (E.H. 297).

In previous ages such writing made an impact at two levels of society: the educated appreciated the poetry itself and its imagery; the working classes and illiterate enjoyed the pictures evoked as a form of escapism from the horrors of reality. In these days, however, our attitude to symbolism has changed. Living in a grossly materialistic world which attempts to rationalise everything, some people, and especially perhaps young people, are more inclined to accept at face

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value what the author intended to be allegorical or colourfully figurative. Yet others find in the symbolism a way of escape from the materialism around them. It is all very complex and confusing. We must just remember that imagery which may be helpful and inspiring to one may be a stumbling-block to another.

Apart from their imagery, hymns also include a number of terms which many folk must find perplexing or artificial. Thumbing through the pages of *English Hymnal* produced the following (hymn numbers given in brackets).

1. Obsolete words and deliberate archaisms:

abode (431), awful Father (348), bedewing (104), behest (277),
bowers (245), divers mansions (252), harbinger (225), heavenly
guerdon (191), pent (391), rills (117);
Come, my soul, thy suit prepare (377)
There is a book who runs may read (497)
Thy turrets and thy pinnacles
With carbuncles do shine; (638)

2. Poetic diction and preciousness:

Lambent beauty (40)	Odours of Edom (41)
sultry glebe (491)	traffickers at marts (516)

3. Theological terms; technical and fanciful synonyms. Few members of a congregation would know to whom the following referred and perhaps not all choirmasters could explain them to an enquiring chorister:

Abaddon (24), Adonai (8), Arabia's desert ranger (45), Branch of Jesse (8), Emmanuel (8), Esaias (22), Kedah's tents (411), Judah's lion (139), Paraclete (155), Protomartyr (31), Sion's daughters! Sons of Jerusalem! (172-a promising opening this!) Triune Majesty (127)

The following, too, would perplex many:

Babel's waters (63), Bethel (447), Bozrah (108), Edom (41),
Pisgah (284), Salem (431)

4. Obscure references:

Wail of Euroclydon (388)
Travelling through Idume's summer (108)

These terms, together with such devices as sentence inversion and personification, produce a special kind of "hymn" language which, in the hands of a good poet, can be profoundly moving and inspiring and can indeed come very near to expressing the inexpressible. Such hymns share with the Prayer Book and the Prayer Book psalms a

sublime beauty and a liturgical "rightness" which enable our comprehension to overcome the strangeness of the language: without understanding all the words or phrases we yet receive illumination. In less capable hands, however, this churchy language can become merely fussy and artificial and a barrier to comprehension. It is a nice point to decide just where the first shades into the second and this point will vary widely from person to person.

Apart from their obscure language, many hymns reflect social and political concepts so remote from our own that they are either meaningless or ludicrous. The smugness of "From Greeland's icy mountains" (547) is made even more explicit in arrogant condescension towards "heathen, Turk or Jew" (506), while many hymns reflect social conditions of a bygone age. *English Hymnal* still prints

A servant with this clause
Makes drudgery divine;
Who sweeps a room, as for thy laws
Makes that and the action fine. (485)

We are but little children poor,
And born in very low estate: (610)

while many hymnals still in use Sunday by Sunday (not *English Hymnal*) even retain that stupendous stanza:

The rich man in his castle,
The poor man at his gate,
God made them, high or lowly,
And ordered their estate.

Again, the psychology of many hymns is questionable. Excessive emphasis on Jesus as "sweet," "meek," "mild" and "gentle," leading

his "frail and trembling sheep" is hardly an image which commends him as a leader to young people today, neither are folk likely to be won over to Christianity by the lure of "white robes," preferably washed in blood. Again, not everyone would consider it "rapture"—

Prostrate before thy throne to lie
And gaze and gaze on thee.

Even Christ's own imagery, perfectly suited as it was to the thinking and experience of a community largely dependent on agriculture and fishing, has not the same relevance to a complex modern urbanized and industrialized society. Christian truths are immutable but their presentation must be constantly reviewed and, if necessary, altered to meet the changing needs of each generation. Let us by all means get away from day by day materialism and rationalism and have plenty

of imagery in our worship but let us make sure that this imagery is truly relevant.

By far the worst section in almost all hymnbooks is that devoted to children's hymns, the majority of which are inept or nonsensical. Most children old enough to read a hymnbook resent having it rubbed in too often that they are "little," "weak," "simple" and "helpless," nor are they very enthusiastic about the idea of being "washed" (595). Often there is a most morbid longing for death or, as it is more euphemistically described, singing among the angels (590, 594, 595, 599, 602, 606 and 607) while such a stanza as:

Come to this happy land,
Come, come away;
Why will ye doubting stand,
Why still delay?
O, we shall happy be,
When, from sin and sorrow free,
Lord, we shall live with thee,
Blest, blest for ay. (608)

is pernicious rubbish, thoroughly dangerous in the mind of a depressed child. Most of these hymns were written during the industrial revolution when child mortality was very high through malnutrition, disease and industrial accidents and when earthly life was so hellish that they needed some promise of "heaven" to cling to; but such hymns are quite irrelevant these days when no healthy, happy child looks forward to death—nor should be urged to.

That all these examples should be drawn from *English Hymnal* may suggest that this compilation is particularly at fault. On the contrary, it has been chosen because it is one of the best and most enlightened of the standard hymnals. Some of the others are far worse.

Why are so many bad hymns and inappropriate hymns included in modern hymnbooks? Firstly people like hymns for their tunes rather than for their words. Many worshippers accept the words quite uncritically and rarely bother to think at all about what they are singing, but if they like the tune they will want to sing it. To know is very often to like and once a tune has become established, a congregation will cling to it with great tenacity. Secondly, as we have seen, association plays an important part and people often like hymns for the memories they evoke rather than for their merit *per se*. A popular tune thus becomes virtually self-perpetuating—hence the grave danger of introducing poor quality tunes into worship. So if a hymnal compiler were to drop popular hymns because of the unsuitability of their words, there would be a public outcry and no priest or minister would dare to buy the book.

Here, perhaps, the clergy themselves could help by encouraging their congregations to take a more intelligent and critical interest in the hymns they sing. So often sermons on hymnody take the form of rather sentimentalized stories about the circumstances under which the hymns were composed. The church's hymnbook could be made the basis of a challenging, stimulating and very helpful series of sermons, repeated every few years, in which congregations could be shown how to assess the merits of a hymn, how to question its suitability, and how to improve their comprehension. Difficult terms could be explained. Where circumstances were favourable such instruction could be followed by some talks from the organist about the musical side of hymnody.

What we so desperately need at the moment is a large number of new hymns relevant to modern needs. In an age of atheism, Communism, the napalm bomb, international strife, religious hatred, racial tensions, colour prejudice, callous materialism, and a terrifying catalogue of social evils, can Christians do no better than cling to an image of a milksop Jesus leading his trembling sheep to a land of white robes and carbuncles? Such tired, irrelevant imagery colours too much of our Christian thinking and alienates many people from organised religion. Hymn-writers might do well to recall that mild and gentle Jesus personally made a whip and single-handedly scourged the traders in the temple; he scorned the petty dictates of organised religion, flouted the conventions of society (which always demands immense courage), consorted with the drop-outs and fiercely championed their cause well knowing that in doing so he would inevitably reap social opprobrium, flatly defied his king in public, and challenged the power of a Roman governor to his face.

As Christianity approaches its twenty-first century a new and critical examination of our liturgical hymnbooks is urgently needed. Hymns that cannot be sung with real sincerity and conviction should not be preserved merely for sentiment's sake. Above all, there is this crying need for many new hymns (not so much tunes) more in line with modern thinking. *Hymns Ancient And Modern* has been early in the field with its enterprising *100 Hymns for Today*, a supplement to its Revised Version of 1950 containing a wide range of modern hymns and tunes. No doubt the fortunes of the new hymns will be anxiously watched and those that make the grade can expect eventually to be included in the parent book. It is a pity that the expense of buying a supplementary book for choir and congregation and the practical difficulties involved in storing, distributing, collecting and sorting two books instead of one must severely restrict its sales. An interesting attempt from a quiet unexpected source to provide a new and challenging style of sacred song is discussed on pp. 435-6.

The Interrelationship of Judaic and Christian Hymnody

RICHARD J. NEUMANN

THE QUESTION "What is Jewish music?" has been debated many decades in all Jewish communities both in this country and in Israel. I doubt whether it will be resolved to the satisfaction of every musicologist. It is, however, safe to say that Jewish music is the expression through music by Jews, ever since they existed as a people and wherever they lived as ethnic and/or religious groups. This is as far-ranging in history as we can record, and as wide in geographical range as we can follow the diaspora of the Jewish people.

Thus, we find that we can reconstruct some of the sound of Jewish music by examining the instruments which are mentioned in the Bible and in other Jewish literature. In the Middle East, the native place of Judaism, we find the *Kinnor*, mentioned in the Bible, also as an instrument of the Assyrians (by the same name) and later as the Greek *Kinura*. The larger sister-harp of the *Kinnor* is the *Nevel*, (Phoenician *Neval* and Greek *Nabla*). In Psalm 150 we read about the *Ugav* (small pipe) which in Phoenician reads *Abbub* and means "hollow reed." The *Shofar* (Hebrew *Ram's Horn*) is related to the Phoenician *Shaparu*, meaning "wild mountain goat." Almost all percussive instruments are shared by the Middle Eastern people, and even the big fanfare, the *Chatzotzera*, was most likely brought into Israel from Egypt, perhaps during the reign of King Solomon. We see here, even before any recorded music, the close interrelationship of musical cultures in ancient times.

Musicological research in recent decades has unearthed a wealth of material from many parts of the world, which was not known, at least not substantiated earlier. The first comprehensive reconstruction of Jewish Psalmody and "Hymnody" (in Jewish terms I would refer to it as "Nussach Hat'filah," the musical pattern of chanted prayers), emerged in the twelve volumes of A. Z. Idelsohn's *Thesaurus*, in which the many varying chants of sung prayers for specific liturgies throughout the Hebrew year were notated and categorized according to geographic origin and, wherever possible, with reference to a relationship to other people's melodies. It is only recently that Prof. Israel Adler

Mr. Neumann is Director of Music Education for the Board of Jewish Education of New York. This brief analysis is the substance of an address he made in December 1973 at a meeting of the Hymn Society of America.

deciphered some manuscripts, which we now think may be the oldest Jewish musical compositions written down. One great discovery, by Dr. Solomon Schechter, is the Cairo *Genizah*, a collection of poetry, religious philosophy and possibly music on parchment, found in a Cairo Synagogue after being hidden there for over 500 years. These pieces of manuscript are still being deciphered at the Jewish Theological Seminary in New York and at Cambridge University. The scholars, working on these manuscripts are certain that they contain one of the oldest musical script. One of those pieces was deciphered and is written in a notation, called the "Beneventine neumes." The poetry is a "Eulogy on the death of Moses" and the music is written by Obadaiah the Proselyte, dated to have been annotated in the 12th century. Obadaiah used to be a Christian monk who learned the neume-writing in a monastery in southern Europe and converted to Judaism. He went to the Middle East and traveled back and forth along the Mediterranean coast. His melody was the kind of music which he probably heard from the cantors of his time.

Of course, we are not at the end of this kind of musical archeology. Ever since Prof. Kurt Sachs has given us the results of his research among Ethiopian, Yemenite, Turkish, Babylonian, Bokharian and other oriental Jewish communities, (which he undertook before he became a refugee from Hitler's Germany and settled at City College in New York), we can hear the sounds (now available on *Folkways Records*) of these Jews and compare them with early Gregorian and Ambrosian chants. Compare the Torah Cantillation of Turkish Jews with a Gregorian *Alleluiah* from the 5th or 6th century, and you will hear the amazing similarity, the close interrelationship between Hebrew Cantillation and Early Christian Church music.

The cantillation of the Torah was the first recorded music in Western culture, because it resulted from the Chironomy (hand-signs) of the ancient Levites in the Temple before its destruction. These signs eventually became the Trope-signs by which today's Hebrew Torah reader still learns the melodic phrasing and accentuation of every word in the *Five Books of Moses and the Prophets*, the *Book of Esther*, the *Book of Ruth* and the *Lamentations*. Naturally, the melodic lines have changed and were adapted to the changing tonality of the many musical cultures in the countries where Jews lived. But the basic pattern remained. It is now possible to trace many early Christian hymns to the cantillation of Jews who did not move far away from the Middle East. Thus, we can also trace melodies in European folk-tunes, which were inspired by early Church music, which in turn was inspired by and even consciously incorporated Hebrew Cantillation and what I called "Nussach Hat'filah" (prayer-chant) into its volumes of sacred music.

There is, however, also a reverse interrelationship, between Hebrew and Christian music. Just as the Jews had a tremendous input into the development of Christian hymnody, so the Protestant Church of later centuries had its input into Synagogue music from the 18th century on. Within the confines of this brief analysis it is obvious that we can only be very superficial. There was a constant development of Jewish music which reflected the many influences of cultures and civilizations surrounding the Jewish people in the diaspora of over 2000 years. To single out only two famous tunes which were the direct result of the Protestant Church's influence on Synagogue music in the late 18th century, I would name the "En Kelohenu" (There Is None Like Our God), a weekly hymn, and the "Maoz Tzur" (Rock of Ages), a Chanukah hymn. Both are direct musical quotations from Lutheran hymnal sources and were introduced into the Synagogue first by the German Jewish Reform movement, but have been taken over by most Orthodox and Conservative Synagogues both in Europe and now in America.

From a strictly musical standpoint, even the Chassidic music is to a large extent quoting from non-Jewish musical sources. A Chassidic tune of a rabbi and his disciples could have been, and mostly was, a melody which the rabbi heard in his travels and then adapted to his own interpretation, either with or without words. It was this new interpretation which made it "holy" to him and thus acquired a new spiritual character. It is therefore feasible that many a Chassidic tune came from the Christian culture of a land, even though the very movement of Chassidism grew out of the repressive events of that particular Christian country.

The interrelationship of Jewish and Christian music is very complex, indeed. The two greatest anthologists of 19th century Synagogue music were Solomon Sulzer and Louis Lewandowski. Sulzer was chief cantor in Vienna during the life of Schubert and Liszt. Sulzer knew Schubert and even included one of Schubert's settings to the Hebrew text of Psalm 92 for his Synagogue, and into his anthology. Lewandowski was a choir master in Berlin and his works reflect a great Mendelssohnian influence. Yet, both these Synagogue musicians were deeply rooted in what I referred to as Nussach Hat'filah, the traditional prayer melody. We know now, that "tradition" is a result of an evolutionary process, and in hymnody, the Jewish and Christian evolution of music is a constant give and take.

The Cry in the Night

H. MYRON BRAUN

PEACE is a commodity of Christmas. We mention it frequently in song, story, and sermon. But peace is a scarcity in our everyday experience.

No matter how we rationalize the situation, we have not brought peace to southeast Asia. Far from it. Other spots of armed conflict are numerous. Other kinds of conflict are even more numerous—race with race, labor with management, one solution to our economic problems with another solution, governmental officials investigating one another, and so forth. The number of tranquilizers and pep pills prescribed for and purchased by the American public, the number of “downers” and “uppers” absorbed daily, testify to the lack of peace in our personal lives.

A basic commodity of religion is *meaning*, to see life whole, to see that life fits together. To find meaning in life is to reconstruct the life pulled apart by guilt. To find meaning in life is to make whole the life fragmented by fears. To find meaning in life is to alleviate the conflicts we raise with one another because of our self-centered pride.

Life with meaning may be another way of saying a *peaceful* life. Surely peace is a by-product or characteristic of a life with meaning, perspective, wholeness. Whether we speak of sin and salvation, or of guilt and redemption, or of fragmentation and meaning, we are speaking of *peace*. The ubiquitous “O Holy Night,” heard throughout the land every Christmas season, begins “Long lay the world in sin and error pining.” That is *our* condition. More than ever we live in need of a Savior, in need of healing and wholeness, in need of peace. When can we, in our Christmas observance, move beyond the unreal peace of angel voices, nostalgia, and lullabies, to the realities of our need for peace with meaning?

Geoffrey Ainger, one of the better of the British writers of texts for the current crop of “folk” or “pop” style religious songs, has a poignant song that begins “A cry in the night” (originally in *Songs From Notting Hill*; now available in a number of collections of this type of songs, such as *Hymns for Now*). It’s one of those songs you don’t know whether to sing in Advent or Holy Week because it covers the entire life of Jesus. The first stanza goes on, of course, “. . . and a child is

The author of this article is editor of Music Ministry in which it was first published. It is reprinted by permission of the United Methodist Publishing House, owners of its copyright, 1973.

born." Later stanzas include those beginning "A trial in the dark . . ." and "A man on a cross. . ." Thus you can sing it in *any* season, any time you want to express the total meaning Christ gives to our lives. And certainly you don't want to neglect this kind of song in Advent because it speaks of the Crucifixion, nor do you want to neglect it in Holy Week because it starts with Jesus' birth.

All that aside, the point of what Ainger is trying to say is in a phrase at the end of every stanza. In each event in the life of Christ, "God has made our homelessness his home." Our *homelessness*! Yes, our lack of identity, of belonging, of relationships, of meaning, of *peace*! That's why the church gathers to celebrate Christmas, because our peace *is* there in how we receive Christ into our lives. The seemingly unreal peace of the angel voices and lullabies *symbolizes* the deeper peace, the deeper meanings. And most of us miss the fact in the symbol. All this is to say that peace requires more attention, more thought, more intentional activity on our part to bring it to pass. To take the Christ Child into human life is serious business. He came originally with a "cry in the night," and the cries and tears of our human condition are inherent in finding his peace.

1. The cry of creation. The "cry in the night" at the first Christmas was the cry of the pain of childbirth. All human creativity, whether artistic or intellectual or experiential, personal or social, requires pain and tension, yes, sometimes tears and crying. New ideas, new approaches, are slow and difficult of birth.

2. The cry of confession. We use the word *confession* in our worship in two different senses: we admit our guilt in a prayer of confession, and we affirm or declare our belief in a confession of faith (or creed). Either way, peace comes only with the cry of confession. We have to confess our waywardness, our conflicts and our denial of the conditions of peace within ourselves, our reluctance to give of ourselves enough to find peace. Then we also have to affirm a basic trust and a hope that Christ really *is* our peace—a hope we can never quite achieve but a hope that Christmas will never let us give up.

3. The cry of compassion. Christ's sense of peace and his compassion for human need go hand in hand. We in turn find peace only as we too respond with the cry of compassion to the cries of human need all around us—near and far. The basic problem in international relations probably lies in the unwillingness of any one nation to forego its pride (or *sin*) long enough to respond to another nation out of simple compassion rather than calculated self-interest. And you can make your own application a lot closer to home, too.

Now, all this has something to do with church music because it has something to do with our total observance of Advent and Christmas. We have attempted here to articulate what the church is trying to

say at Christmas, what the Christmas gospel means to us in the church. Musically our frustration and despair lies in the dearth of music for this holy season that expresses all this in language the present-day congregation can understand, in language that holds up these meanings in unmistakable terms.

Each year we receive a stack of newly published Christmas anthems several inches high. Usually you can count those with significant contemporary texts on the fingers of one hand. The unreal peace of angel songs and lullabies is copiously represented, as we all know. Do not mistake what we are trying to say. We need the symbolism of the sentiment surrounding Christmas, and the beauty and artistry of it. But we fear that we have failed to put the whole idea of the Christmas gospel across in symbol and word, equally artistic, that will penetrate and touch the tender nerves of the existence we really live.

Let the composers write and the publishers solicit, and most of all, let the church music directors search out and buy, Christmas and Advent (yes, let's observe *Advent!*) anthems that will run the gamut from sentiment to reality. Since we have a lot of the former, we may need it in easy forms for the small church as well as difficult forms for the experts.

But above all, let's sing the *whole* Christmas gospel. *Peace!*

Hymn Society Officers, 1974-75

At the annual meeting of the Hymn Society of America, on May 18, 1974, the following were elected officers for 1974-75: President, J. Vincent Higginson, New York City; First Vice-President, Rev. Charles B. Adams, Staten Island, N.Y.; Second Vice-President, Miss Jean Woodward Steele, Philadelphia, Penna.; Third Vice-President, Dr. Leonard Ellinwood, Washington, D.C.; Treasurer, Dr. Ralph Mortensen, Southington, Conn.

Index of The Hymn

The Index to THE HYMN, Vols. I-XXIII (1949-1972) has been prepared under the direction of Prof. Harry Eskew, of the New Orleans (La.) Baptist Seminary, and is now off the press. The Case Memorial Library, of Hartford (Conn.) Seminary Foundation, under the direction of Prof. Duncan Brockway, published the volume.

The Index lists all articles and authors in the twenty-three volumes of this quarterly magazine of the Hymn Society of America, and will be of special interest to libraries and other institutions, to researchers, and hymnologists. It has 170 pages (each 8½" x 11") and may be purchased at \$2.50 (plus postage 26c) per copy from the Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N. Y. 10027.

More American Temperance Song-Books

DUNCAN BROCKWAY

IN THE LARGE GIFT of hymnals which Case Memorial Library, Hartford Seminary Foundation, received from the American Antiquarian Society were several temperance song-books which now have been added to the Warrington-Pratt-Soule Collection of Hymnology. The twenty-six titles listed below supplement the titles and editions given in two previous articles appearing in *THE HYMN*; one by Samuel J. Rogal (*THE HYMN* October 1970 pp. 112ff) and the other by the present author (*THE HYMN* April 1971 pp. 54ff).

Temperance Chimes: comprising a great variety of new music, glees, songs, and hymns, designed for the use of temperance meetings and organizations, glee clubs, bands of hope and the home circle; together with the odes of the Order of the Sons of Temperance and Good Templars. Edited by Wm. B. Bradbury and J. N. Stearns. New York, National Temperance Society and publication house, copyright 1867. Edition dated 1887.

Fountain of song: a new collection of hymns and songs for Gospel temperance meetings, devotional meetings, and the home circle, by Robert Lowry and W. Howard Doane. New York, Biglow & Main, 1877.

The Temperance Clarion. A new book of original choruses and part-songs, for juvenile clubs and temperance organizations, composed by Mrs. G. N. Bordman. Melrose, Mass., The author, 1881.

The Gospel and Maine Law Temperance Hymn Book, for Gospel temperance meetings, conventions, schools, lodges, unions, divisions, temples, and other organizations, by H. C. Munson. South Berwick, Me., J. D. Blaisdell, 1884.

Marching Songs for Young Crusaders; temperance songs for the Cold Water Army, by Anna A. Gordon. Chicago, Woman's Temperance Publication Association, 1885.

Band of Hope Songster: a collection of temperance songs, designed for bands of hope, Sunday-schools, juvenile temples, temperance schools, and other juvenile societies, compiled by J. N. Stearns. New York, National Temperance Society and publication house, 1887.

New Ripples of Song: a collection of temperance hymns and tunes, designed for children and youth in Sunday-schools, bands of hope, juvenile temples, cadets of temperance, loyal legions and other juvenile

The author is director of the Case Memorial Library, Hartford Seminary Foundation, Connecticut.

societies. New edition, revised and enlarged. New York, National Temperance Society and publication house, 1887.

The Good Templar Songster, for temperance meetings and the home circle. Second edition. Toledo, Ohio, Harry B. White, 1888.

Prohibition Bells and Songs of the New Crusade, for temperance organizations, reform clubs, prohibition camps, and political campaigns. Compiled by the Silver Lake Quartette. New York, Funk & Wagnalls, 1888.

The Prohibition Melodist. To which is added *The Water Fairies*: (a temperance cantata). Jno. R. Sweney and Wm. J. Kirkpatrick, editors. Philadelphia, John J. Hood, 1888.

Trumpet Notes for the Temperance Battle-field. A careful compilation from the best sources, including new songs written expressly for the work by noted composers, for temperance assemblies, Gospel temperance and prohibition meetings, reform clubs, W.C.T. Union, lodges, divisions, quartettes, etc. by J. N. Stearns and H. P. Main, copyright 1888. Editions of 1891 and 1892.

The Clarion Call. For amendment campaigns, reform clubs, temperance organizations, and prohibition camps, compiled by C. H. Mead and G. E. Chambers of the Silver Lake Quartette. New York, Funk & Wagnalls, copyright 1889. Edition of 1891.

Songs of the Young Woman's Christian Temperance Union, by Anna A. Gordon. Chicago, The Woman's Temperance publishing association, 1889.

Songs for the Boys' Brigade; for Gospel temperance meetings, Bands of Hope, &c., by Chas. Walker Ray. Chicago, S. Brainard's Song Co., 1893.

Marching Songs No. 3. Temperance songs for the Cold Water Army, by Anna A. Gordon. Chicago, Woman's Temperance publishing association, 1895.

The Temperance Songster: A collection of songs compiled primarily for use in medal contests. Suitable for W.C.T.U. choirs, general temperance meetings, prohibition rallies, etc., by Anna A. Gordon. Cincinnati, Fillmore Brothers Co., 1904.

New Anti-saloon Songs; A collection of temperance and moral reform songs; prepared at the request of the National Anti-Saloon League, by E. S. Lorenz. New York, Lorenz publishing co., 1905.

Inspiring Temperance Songs No. 1. Chicago, Meyer and Brother, 1907.

Acorn Temperance Songs; for use in campaigns against the liquor traffic, edited by George W. Dungan, Ernest A. Boom, H. L. Gilmour. Philadelphia, The Praise publishing co., 1908.

Temperance Songs; for use in campaigns against the saloon, and for churches, societies, Sunday schools, etc., by G. W. Dungan. Stras-

burg, Pa., the author, 1908.

Anti-Saloon Campaign Songs. Cabery, Ill., Elisha A. Hoffman, 1910.

Flying Squadron Temperance Songs. Chicago, E. O. Excell, 1914.

Songs and Sayings for You. Consisting of songs, facts and thrilling incidents. For use in temperance and prohibition campaigns in towns, counties, states and the national warfare against rum's murder mills, by L. L. Pickett. New Edition, revised and enlarged. Louisville, Ky., Pentecostal publishing co., 1914.

The Re-charged Live Wire: Prohibition battle songs, compiled and edited by J. B. Herbert. Chicago, Rodeheaver Co., 1916.

The Temperance Songbook; a peerless collection of temperance songs and hymns for the Women's Christian Temperance Union, Loyal Temperance Legion, prohibitionists, temperance praise meetings, medal contests, etc. Emmet G. Coleman, editor. New York, American Heritage press, 1971.

Renewal Chant

Words by Priscilla and David Norling, Norwell, Mass.

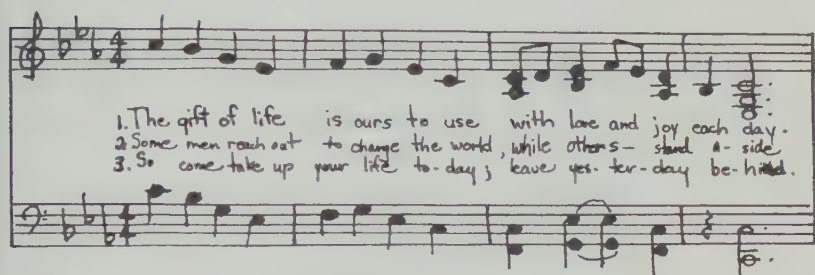
Tune: "Sea Chantey"

1. Come like the sea, the sea, and shake us,
Come like the sea, the sea, and shake us,
Come like the sea, the sea, and shake us,
Early in the morning.

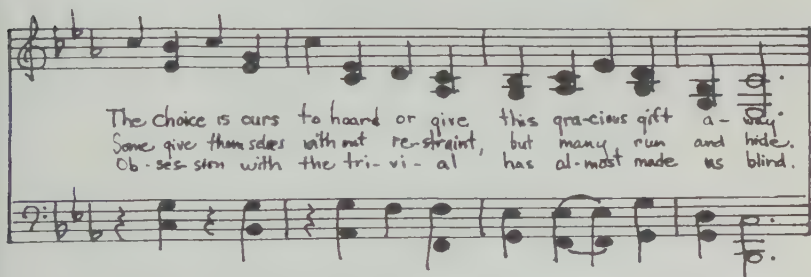
Christ, our Lord, with power endue us,
Christ, our Lord, with power endue us,
Christ, our Lord, with power endue us,
Early in the morning.
2. Come like the rain, the rain, and cleanse us. . . . (repeat)
Christ, our Lord, with grace renew us. . . . (repeat)
3. Come like the sun, the sun, and warm us. . . . (repeat)
Christ, our Lord, with your love fill us. . . . (repeat)
4. Come like the wind, the wind, and move us. . . . (repeat)
Christ, our Lord, with truth now send us. . . . (repeat)

The Gift of Life

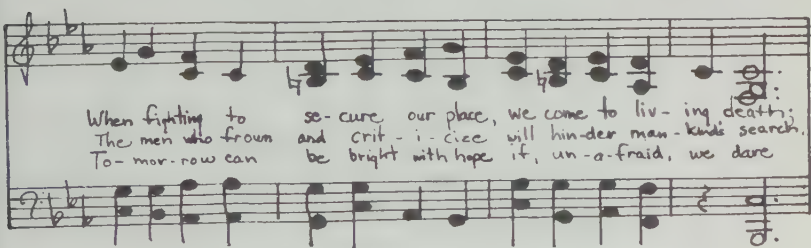
This hymn was written by the Rev. Samuel Clark, while pastor of the Inner City Methodist Church in Savannah, Georgia, as "a loving tribute to Mary Laird Tucker (1890-1972)," and the tune was composed by the author's wife, Betty C. Clark. Mrs. Tucker was the wife of the Rev. Dr. F. Bland Tucker, retired rector of Christ Episcopal Church, Savannah. The Clarks are now in Lima, Peru, teaching leaders of inner city parishes in South America.



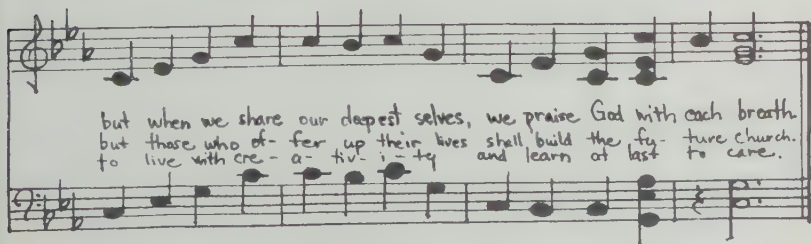
1. The gift of life is ours to use with love and joy each day.
 2. Some men reach out to change the world, while others stand a-side.
 3. So come take up your life to-day; leave yes-ter-day be-hind.



The choice is ours to hoard or give this gra-cious gift a-way.
 Some give them-selves with-out re-straint, but many run and hide.
 Ob-ses-sion with the tri-vi-al has al-most made us blind.



When fighting to se-cure our place, we come to liv-ing death;
 The men who frown and crit-i-cize will hin-der man-kind search.
 To-mor-row can be bright with hope if, un-a-fraid, we dare



but when we share our deepest selves, we praise God with each breath.
 but those who of-fer up their lives shall build the fu-ture church.
 to live with cre-a-tiv-i-ty and learn at last to care.

"In the Unitarian Universalist Tradition"

The Rev. John I. Daniel is minister of the Unitarian Church of Fort Lauderdale, Florida, a church in the Unitarian Universalist Association. During forty years of ministry, he has written a goodly number of hymns "in the Unitarian Universalist tradition." He has given *The Hymn* permission to publish two of his compositions from his church bulletin—"Hymn of Life" to the tune *Austria*; and a "Holiday Carol" useable at both Christmas and Hannukkah, or at combined services for both.

Hymn of Life

1. What a mighty challenge greets us
In this age in which we dwell!
There are signs of wondrous break-thru
Toward the Change the seers foretell.
Youth, courageous beckons forward
New religious feelings surge;
Hopes that once lay in quiescence
Are responding to their urge.
2. Long, false gods exploited science
Now man's spirit seeks control;
To restore the needed balance,
To acclaim the human soul.
Large and small, the waking nations
Hold technology at bay—
Understanding love advances
Toward the peace, for which we pray.
3. Worlds are changing, life unfolding
'neath a mighty cosmic arch.
Dreams, once conjured by the prophets,
Now are bravely on the march.
Life becomes a celebration
Of divinity in man;
When we grow toward new horizons
Of the vast, unfolding Plan.

Holiday Carol

The holidays are here again, to lift the dark'ning year
And celebrate the Feast of Lights, 'mid glow of Christmas cheer.
For not alone was Jesus sought by wise men from afar;
The joy of other sacred births shines with the wondrous star.

And Hannukkah is freedom's shrine to all 'neath tryanny
The lamps are lit within their hearts for faith to make men free.

Joy to the world, these holy days! Nowhere may hope be dim.
And as the gladsome season glows, sing carol, song and hymn!

Come Thou to us in Holy Bread

Tune: "Hursley"

Come Thou to us in Holy Bread,
As we the way of mem'ry tread.
Our hungry hearts cry out in need,
For bread of Love our souls to feed.

Our empty cups of faith we bring,
To fill at the Eternal Spring.
While many cups are lifted up,
O Master, fill my little cup. *Amen.*

—PHILIP E. GREGORY
Laguna Beach, California

We Thank You, God, For Listening

1. We thank you, God, for listening
At all these special times:
For grace at meals with simple food,
For Sunday's church-rung chimes.
2. We thank you, God, for hearing prayers
If we're awake at night;
For falling rain or twinkling stars,
And morning's welcome light.
3. We thank you, God, that we may phone
Your ever-open line
And speak to your omniscient ear—
Consoling! calm! divine!

Suggested tune: "Arlington" (Thomas A. Arne, 1762)

—RUTH BOYER PECK
Falls Church, Virginia

"It's Good to Be in Sunday School"

1. It's good to be in Sunday School
With all my friends, and share
The happy life that's meant for us
Because of Jesus' care!
2. The word of God gives us new life
As there we hear it told
That Jesus brings us light and joy
And riches more than gold!
3. So spread the news to all you know,
To people everywhere,
And let your living really show
The love that you declare!

(Suggested tune: Winchester Old.)

—DR. ROBERT BRUCE WILLIAMS
Montclair State College
Upper Montclair, N. J.

Communion Covenant

(Suggested tune: St. Leonard, abbreviated)

1. With glowing hearts we now draw near
The table love has spread;
Where hands touch hands in friendship dear
And share a common bread.
2. As Christ's own gift, with trembling, take
This testament of love,
And bless the cherished loaf we break
As food from God above.
3. With tear-filled eyes, look on the wine—
His valedictory;
Accept this covenant divine,
The grace of Calvary. *Amen.*

—H. VICTOR KANE
Binghamton, N. Y.

Hallowed Be Thy Name

W. SCOTT WESTERMAN

IT MAY WELL BE said that to understand the life of any period of history, consider the hymns that are sung. Benjamin Crawford's unusual little book, *A Primer of Methodist Hymnology*, is a fascinating study of how hymns indicate changing motivations of religion.

The latest, and perhaps the most significant in this respect is found in the new *Worship Book of the Presbyterian Church*. A review of the first one-hundred hymns of this significant volume reveals that in thirty-eight of them, "Thou" and Thee," the formal address to God or to any member of the Trinity, is replaced with the familiar form "you." And it should be noted that the first letter is *not* capitalized, there being no distinction therefore between a salutation to an ordinary person and to the Deity. This is not the case in that extraordinary Presbyterian publication *Worship and Hymns for All Occasions*. In the 256 select hymns of this excellent 1968 Edition the formal address to God is consistently used throughout.

Further, we do not find a substitution of the informal for the formal in either the last edition of *The Lutheran Hymnal* (1958) or *The Methodist Hymnal* (1964). So here we find a significant difference in the editorial policies of our most widely circulated hymn books. And these are all official publications.

Such confusion is bound to filter down to the leaders of worship in church services and religious education practices. Consider The Pastoral Prayer. Sometimes the prayer will include both the formal and the informal address to God, the two sometimes found even in a single sentence. This must raise questions in the minds of the congregation who want to be assured that God is of a Nature over and above us, One who may be *of us*, as the wonder of Jesus' birth testifies, but One who must be *above us* as the Creator, Lord of All Being, and Saviour. Laymen must surely be concerned about the erosion of reverence in some of our worship practices.

Even though the formal address was at one time employed in everyday common usage, the fact still remains that the formal salutation eventually achieved a special stature. It has been from that time on associated with the Three Persons of the Trinity. Let us ask, is

Mr. Westerman is a retired minister of the United Methodist Church, now living in Chelsea, Michigan. He has been an active member of the executive committee of the Hymn Society of America for many years, and an occasional contributor to THE HYMN.

there any advantage, therefore, in regressing from the formal status of verbal address because at one time it was widely employed? The formal has for multiple years been established. Let us ask in all loving candor, what on earth is to be gained by dropping the formal address to the Deity? Surely, have we not been able to effectively communicate with God using "Thou" and "Thee"? For centuries believers have been lifted up, inspired, and their lives transformed, through the reality of the Presence of God while appealing to Him formally.

In our hymns this has been so. "O Thou, in whose Presence my soul takes delight, On whom in affliction I call"; "Guide me, O thou great Jehovah"; "I worship Thee, O Holy Ghost, I love to worship Thee." In these, and in countless other hymns of formal address, God has been very real, very near, and a sufficient Saviour.

It is apparent that we get into considerable difficulty when we try to alter a hymn of poetic excellence where the formal salutation to God is an integral part of the verbal structure into a use of the familiar when this is simply not native to the hymn. When this is attempted a re-casting of related materials becomes necessary in order to make the hymn at all acceptable. In fact the poetry may have to be, in part, re-written.

Moreover, the great choral music of the Church is invariably couched in the formal address. Then shall we try to erase the distinction, in fact the separation, between the pew and the choir loft by re-casting these master-pieces of choral literature? If this were done, no doubt many would call it sacriligious. Rather, shouldn't we provide for the congregation to observe the formal address in accord with what we expect of the choir?

Furthermore, are we to exclude from our present worship services the historic and noble prayers which are so significant a part of our priceless religious heritage because they are not expressed in "popular" terms?

In spite of the current trend toward "mod" forms and practices in worship, surely all is not lost. The hard-won gains of corporate worship in past centuries achieved in times of critical self-examination, censure, and ridicule are made of durable substance able to withstand the pressures of today's most persistent critics. It is good to recall that when it was incredibly difficult to preserve the Ineffable Image of God there were great numbers who would not suffer that Image to be blemished even at Caesar's insistence.

Jesus tried to illustrate the true character of God and this brought Him to a cross. We are still challenged to put into effect what He meant when He prayed—"Hallowed be Thy Name."

New Presbyterian Hymnal for Canada

A Review by DONALD D. KETTRING

THE BOOK OF PRAISE, 1972, a revision authorized in 1964 by the 90th General Assembly of the Presbyterian Church in Canada, is the third in a succession of books of the same name, first published in 1897 and revised in 1918.

The appearance of the 1972 book in a bright blue cloth binding with shiny gold stamping is in some contrast to its distinguished predecessor. The page size is increased and the pages are not crowded. Basic quarter notes rather than halves are employed; the blackness and size of the notes and print are alive and friendly. The initial text or the first three or so stanzas are between the staves and the rest of the text at the bottom of the page. Unlike the 1918 edition, there is no effort to stipulate the dynamic expression of succeeding verses. This book comes only in a "with music" edition which in our way of thinking is an advance over the "text only" hymn collections.

The 1972 revision clearly follows in the tradition of the previous book. The same general high standards characterize the selection, and certain mechanical details are the same. The Amens often (but not always) appear at the bottom of the page at the close of the texts. There are no time signatures. Some of the keys are the same, but many have been lowered. The opening section of this book, as mandated, is devoted to metrical psalms, and paraphrases of the Psalms appear throughout the entire book. Thus there is a feeling that the book belongs in the Presbyterian family.

After the initial metrical psalms,

the hymns in their order begin with a Trinitarian outline which ends with a section on the Scriptures. Then follow extended divisions on the Church, Christian Life, Times and Occasions, Canticles, The Lord's Prayer, Ancient Hymns, and Amens. After the music settings there are the Commandments, Responsive Psalter, and the usual Indexes.

The Advent section stands alone and is not combined with the Nativity as in the previous book. I was glad to see that "Conditor Alme" is included, and I like the form of "Veni Emmanuel," practical but less tamed to modern conformity than in our Hymnal and Hymnbook. "The Lord will come and not be slow" to "Old 107th" should prove a powerful addition.

The Christmas section with its contingent of traditional melodies is delightful. The "familiar" words of "Silent Night" are in *The Book of Praise* this time, and they thought well enough of a Huron Indian carol "Jesous Ahathonhia" to give it a three staff arrangement (one of nine arrangements or compositions by Healey Willan).

Unlike the 1918 book, there is a section devoted to Epiphany hymns, and this with the Advent section reflects the current and heightened interest in the church year. However, I am just as impressed with other sections such as His Life and Ministry, His Coming in Power, The Sanctuary, World-Wide Mission, Compassion and Service, etc. This is clearly a useful and practical book, and it should strengthen the ministry of the entire Church.

This volume does not have a "His Triumphal Entry" section; so "All glory, laud and honor" is located in a "God the Son: His Praise" division. This is, of course, appropriate, but to find Palm Sunday hymns we are driven to the thematic index. Also, in hymnody the line between "Advent" and "His Coming in Power" seems to be a thin one and I was surprised to find, for example, "Hark! a thrilling voice is sounding" not in the Advent section but with "His Coming in Power" hymns. The same positioning of "O quickly come, dread Judge of all" seems inconsistent with its actual textual use of the word "advent," but I can see how in spirit it belongs in "His Coming in Power." But is there really any book with a completely satisfactory thematic grouping of hymns?

Our own Presbyterian books generally limit the number of stanzas to four or so, but *The Book of Praise* has consistently more than ours. For instance, "O filii et filiae" has nine (to our 1933 book's five) and "Leoni" has six to our three. Apparently the Canadian Presbyterians have longer "attention spans" or have greater staying power in their hymn singing.

The introduction speaks of the "happy marriages" of lyrics and music, and in most instances it is a well deserved bliss. It seems strange, however, to see "Chenies" wedded to "O Word of God incarnate," even though the 1918 book had these two coupled, when the much stronger "Munich" is so extant. It was startling to see "St. Denio" (what we know as "Joanna") wedded to "How firm a foundation" but, who knows?—perhaps they will be compatible. It was interesting to see

"Open now thy gates of beauty" come marching down the aisle with "Gott des Himmels" rather than "Neander" but, again, it could work out. When it comes to "Jesus shall reign where'er the sun," most of our congregations (and I note that the United Church of Canada's Hymnary does too) march right down "Duke Street," a thoroughfare I would much prefer to travel than *The Book of Praise's* "Warrington," but perhaps the 1918 precedent proved too strong to change.

I was glad to see Graham George's "The King's Majesty" replace "St. Drostane," which tends to prove that a prophet is sometimes *with* honor in his own country. By the way, it should be noted that the multiple choice of tunes in the 1918 book has settled down to one-text-one-tune in this book. For instance, "St. Drostane" and that wonderful work horse, "Winchester New," were teamed with this text in 1918; now Dr. George's tune is elected to carry the text. I wish I could be as happy with "Rhosymedre," a favorite of mine, with Charles Wesley's "Author of life divine." A certain amount of false accent does not bother me, but to have it happen here so conspicuously on the very first interval is upsetting.

The preface speaks of the attempts toward achieving "the highest standards of musical excellence," and certainly the committee and denomination are to be congratulated on the book's achievements. An unexpected dividend to me was the wealth of musical settings by a generation of distinguished English composers such as Ireland, Shaw, Parry, Terry, and Wood, Eric Routley, and, of course, Vaughan Williams, a monumental name in all

modern hymn collections.

The committee, I assume, was subject to all kinds of pressures, and what we call "gospel songs" and like items probably stormed the gates. There are "Constance" ("I've found a Friend") and "Wonderful Love," which I feel are not at the general quality level of the book. "Softly and tenderly" and "What a Friend we have in Jesus" (with a two page spread yet) seem weakly incongruous in a collection so strong in metrical psalms. "Take time to be holy," "Trusting Jesus," "Standing by a purpose true," "Will your anchor hold," and others hardly seem in the tradition of this book. Even "Eisenach" is not able to lift "My hope is built on nothing less" to the book's general quality. The point made in the introduction that various specialized collections could supplement this *Book of Praise* is certainly well taken, and we could wish that the above items had been saved for such a volume. But compiling a hymnal is a difficult business, and perhaps the committee was pressed into these inconsistencies.

One other question occurs to me as to policy. The committee obviously decided against a children's section; so "All things bright and beautiful," "God has given us a book," "Jesus loves me, this I know," and other songs are scattered like little jewels throughout the book. Perhaps this is the sensible course, and then we can rely on a topical index to lead us to a list of children's hymns. But somehow it is startling to find "Jesus loves me" right across the page from the Tersteegen-Wesley "Thou hidden love of God" with its deep mysticism in a book which is thematically segregated. Again, who knows what is

the perfect way to arrange hymns in a hymnbook anyway? Perhaps future books should be alphabetically arranged and the thematic (and other) segregation left to the topical index which seems to do it more efficiently and completely.

We have written of *The Book of Praise*, 1972, with high enthusiasm, much admiration, and no complaints (but a few questions). I believe that congregations would find a wealth of strong and thrilling singing materials in this book, and as an organist-director I would find it a satisfying and exciting hymn collection to use. The book, as its preface suggest, would stimulate "interest, curiosity, and adventure" and would help to make hymns "supreme instruments of worship, glory, and praise."

DONALD D. KETTRING, B.A., M.S.M., B.D., is Minister of Music Emeritus after 24 years as organist-director at East Liberty Presbyterian Church, Pittsburgh. Author of *Steps toward a Singing Church*, he also was organist-director at Market Square Presbyterian Church, Harrisburg; Westminster Presbyterian Church, Lincoln, Nebraska; and Frist Congregational Church, Columbus, Ohio. This review was first published in *Music*, the A.G.O.-R.C.C.O. magazine. It is reprinted here by permission.

Membership

Do you know a minister, a church musician, a choir leader, or a lay person interested in hymns and "better music for the churches," who should be a member of the Hymn Society of America? Send his or her name to the Society, 475 Riverside Dr., N.Y., N.Y. 10027.

Book Review

The Church Hymnary: Third edition. Oxford University Press, 200 Madison Avenue, New York, N.Y. 10016. 1973. \$4.50.

The third edition of the Church Hymnary was previewed at the General Assembly of the Church of Scotland on 23 May 1973 and at a noontime songfest at London's Westminster Abbey on 30 May 1973. I was fortunate to attend the latter session to hear some of the innovations of this very interesting revision of the United Reformed and Presbyterian hymnbook for the British Isles. At once I was aware that here was an unusual collection of hymns of praise, unlike any other compilation I knew. (Previous editions appeared in 1898 and 1927.)

First, some facts. The compilation totals 695 hymns, of which only a third (34%) are shared with the standard British hymnal, *Hymns Ancient and Modern, Revised*, and only a third (33%) are shared with the U.S. Episcopal *The Hymnal* (1940). Phrase markings are in; time signatures are out. *Jesu* is replaced in all cases by *Jesus*. *Amen* is written at the end of hymns only where appropriate.

Sensing an original synthesis of materials, I took a random sample of ninety hymns for time of origin. One might see some of the progressive nature of the contents by the 17% which come from the twentieth century, including some specially commissioned music. One hymn, copyrighted by the Hymn Society of America, is used in the *Hymnary* by permission of the Society (No. 499). Probably the most interesting hymn is No. 44 to the

tune Dunoon, with two tempo changes in the fourth stanza (instructions at the beginning: "with a swing"). Then, too, the tune Jordon (No. 105) has five changes of meter in each stanza. These will probably be mastered by a few choirs, but never by a congregation! Nineteenth century music comprises only 27% of the hymns; eighteenth century, 23%; and music of the seventeenth century and prior makes up 33%.

Here are some of the objectives of the compilers:

"To choose tunes that are true to the words to which they are set."

"Faithfulness to the Divine in worship must be balanced by a concern that the music is appropriate to the variety of emotions involved in the people's worship as well as to their musical ability."

Fine tunes may be employed more than once, thus enhancing certain hymns previously unfamiliar because the tune was uninspiring. (paraphrased)

This reviewer believes that they have taken their charge seriously and have more than fulfilled these objectives.

The traditional topics used for grouping hymns are divided into eight major categories: (1) Approach to God; (2) the Word of God: His mighty acts (this part is essentially based on the church year); (3) Response to the Word of God (this is the topical section); (4) the Sacraments; (5) other Ordinances; (6) Times and seasons; (7) Close of service; and (8) Personal faith and devotion. The usual indices follow. Only the Psalms, however, have been

indexed as to scriptural source for any of the included hymns; there are no cross references to other biblical texts. The texts are nearly always printed beneath the full exposition of music. Happily, (although I may be wrong) there appears to be no provision for a separate edition of words only.

American users will find some digression from American traditions, although these "alterations" are not new in Britain. "O little town of Bethlehem" is set to Forest Green, and "It came upon the midnight clear" to Noel, as is usual in Britain. There is a different translation to the poetry of "Silent Night" so that its first lines become: "Still the night, Holy the night; Sleeps the world; hid from sight. . . ." A trend, beginning in this country too, is the good one of including Vaughan Williams's *Salve Festa Dies*. Among the attempts to fashion hymns that will appear to children and also to speak to the needs of the 1970's, there is No. 384 to the tune *Town Joys*:

"Come, let us remember the joys
of the town:

Gay vans and bright buses that
roar up and down,

Shop-windows and playgrounds
and swings in the park,

And street-lamps that twinkle in
rows after dark."

(First stanza of three)

I doubt that many churches in the United States will find this hymn-book immediately satisfactory to their needs because of its digression from what our congregations have come to want and accept. It is obvious that the compilers and editors had the future church in mind rather than the stodgy church too often with us. On the other hand,

there are some marvelous resources for an innovative program for choir and other church musicians. Perhaps young folks will adapt best to its novelties. They will certainly approve No. 427 to an American cowboy folk melody.

Another hymn that is heartily to be recommended is No. 506 to the Long Meter tune "O Amor Quam Ecstasticus:"

"O God of our divided world,
Light up thy way where our ways
part.

Restore the kinship of our birth,
Revive in us a single heart.

Then shall we know a richer
world

Where all divisions are disowned,
Where heart joins heart and hand
joins hand,

Where man is loved and Christ
enthroned."

(Two of four stanzas)

The Church Hymnary: third edition should be studied by all serious church musicians. Its mere unconventionality is its greatest strength. It is a refreshing breeze blowing through twentieth century hymnody. WILLIAM T. GILLIS

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A Student's Hymn

BENJAMIN A. GESSNER

Ardent, active Christian learner,
"Poor in spirit," now aglow:
May we each in space-age wonder
Be in love with life and grow.
Grow in body, mind and spirit,
Born anew each passing hour,
Into persons free in spirit,
One in function, warm in power.

May our bodies' strength or weakness
Served by care and strength of will
Make for health and skill and aptness,
Help us plans and hopes fulfill.
May our minds develop knowledge,
Spurn the fad, discover right.
Seek the truth as wisdom's privilege
Cherish challenge, insight's right.

Truth and goodness, love and beauty,
Goals of spirit, goals divine,
May we seek as cherished duty—
Reason, conscience to combine.
Help us face our world, O Father,
Lovingly in work and play;
Make our commonplace, O Father,
Holy ground each hour and day.

Suggested tune: Hymn to Joy
Arr. from Ludwig van Beethoven
by Edward Hodges

(The author of this hymn has long been a faculty member of Baker University, Baldwin, Kansas. It was originally written as an "alma mater" hymn for Baker with a somewhat different opening stanza, but in this form has been revised for use in any school or church group or service.)